# Summary of Articles

## Kuntibetta : An Archaeological Note

*—Dr. M. S. Krishna Murthy*

Pandavapura, Old French Rocks, earlier known as Hirode has a site called Kuntibetta in the nearby Devarayana-koppalu village. Bruce-Foote had located some antiquities at the foot of the this Kuntibetta, which is a granite rocky hill, 2,882 feet high. My explorations here recently helped me unearth stone tools of palaeolithic and middle-palaeolithic period, hand axes (of 3″ to 5″ in length and of quartz), scrapers, discoids, cores and flakes, the last two being of the middle-palaeolithic period. Some pottery of Neolithic period, of burnished grey ware and a polished piece of stone axe (?) were also found. Pottery of megalithic (black ware and black-and-red ware) times was also located but not burials. The pottery has lustrous polish and graffiti marks. Typical pottery of early historic period was also found which included black-and-red ware of Andhra period, red, black, brown and grey ware, russet-coated and polished, and also painted with kaolin criss-cross lines. This is one of the most potential archaeological sites with unbroken sequence of cultures and a palaeolithic site newly identified together with Ramanathapura, Shivana Samudra, Talakadu, Ranganathapura etc.

## Some Observation on Early Kadamba Box-Head Characters

*– G. N. Shet*

Early Kadamba records used box-headed script, the heads of letters having small squares. The Vakatakas also used similar script. Who borrowed it from whom is not known. It was in imitation of writings on *bhurjapatra* or cloth using liquid medium when the point of beginning is likely to be thick. The box-headed variety might have originated in North India (one is not sure). But it is seen only in the 50 to 55 records of the Kadambas, and they served the purpose of calligraphy. But the box-headed characters contributed little to the growth of script in Karnataka.

## Nisidi Inscription from Sosale

*—Devarakonda Reddy*

Sosale in T. Narasipur tq. is a centre of the Madhwas, having the Vysaraja

Matha, and was a centre of Saptamatrika worship, having the Honnadevi temple as the centre. That the place had been a great centre of Jainism in good old days is brought to light by a newly discovered *nisidi* slab, found in front of the flooring of the Ammanavaru temple in the premises of the Gopalakrishna temple. Assignable to the fifth century A. D. paleographically, the record in Kannada script and Sanskrit language says that Gunasena who was 65 year old, became a Nirgrantha by giving up robes and also performed *sallekhana*. By this act of his 'Sosali' became a '*nirgrantha teertha*' (a holy place for the Jainas). (Text in original provided).

## Two Inscriptions of Chalukya Vikramaditya from Valaballary

*—Madhav N. Katti and N. N. Swamy*

Two new Kannada inscriptions from Valaballary, Sindhanur taluk, Raichur district, found near the plinth of the Ramalingaswamy temple were copied in 1978-79 by Sri. N. N. Swamy and are introduced here. The first is dated 25.12.1095 and the second 24.12.1117, both of the times of Chalukya Vikramaditya VI. The first record speaks of Lokkipana, perhaps coin having Lakshmi figure, and speaks of a feudatory called Mahadeva-battopadhyaya, a Sandhivigrahis for the first time, at whose exhortation grants were made to Mulasthanadeva of Piriya Bellahara by one Keshiraja, perhaps Konduguli Keshiraja. The second speaks grant to God Keshava on Uttarayana Sankranti, which then fell in December. This record speaks of one feudatory called Vasantanayaka of the Kalachuri lineage. Hole Ballary (on the banks of the Tunga-bhadra) must have become Valaballari. (Text of records given).

## A Tiger Hunting Hero Stone Inscription of Kaidala

*—H. S. Gopala Rao*

A Hero Stone found in a field of Kaidala has the sculpture of a hero stabbing a tiger. The inscription records the death of a hero Chanda, a servant of Guli Bachi, while stabbing a tiger. Several witnesses of the incident are also mentioned. This memorial stone is erected by Chanda's elder brother. Guli Bachi was an officer under Narasimha I of Hoysala dynasty. He had built several temples at Kaidala as *paroksha vinaya*. The hero of this Hero Stone inscription Chanda was a servant of Guli Bachi. The date of this inscription may be considered as *circa* 1151 A.D. This date can be accepted palaeographically also.

## Two Rare Inscriptions from Kodagu

*—M. M. Meenakshi*

Two stone inscriptions are seen at Palur and Bhagamandala situated in Madikeri Taluk, Coorg District. The inscription at Palur is located in Maha-lingesvara temple and the other at Bhagh-andesvara temple. Both the stone

inscriptions are having similar characteristics, and furnish some important and curious information. The first important feature worth noticing is the use of languages. Here we find four languages in the same inscription. They are Sanskrit, Tamil, Malayalam and Tulu. This is a very rare feature. Another interesting thing is about the script. We find four scripts in each inscription, such as Grantha, Malayalam, Tamil and Votteluttu. These two things are very rare and curious. Further, both the inscriptions mention about Bodarupa - Bagavar. Palur inscription states that he was the disciple of Avidyamrittyubattaraka of the Purushottama Parshad. But nothing is known in detail about this person. L. Rice thinks that he was a king. But no such king is known to us from other sources. Further, he has no titles of kingship. Hence it has been by the present writer that he must have been a Sthanattar of the temple. Another interesting information is that originally their inscription was written on copper plates and later it was engraved on stone so that it could come to the knowledge of all people. From palaeographical grounds, these two inscriptions can be dated to 12th century A. D. Perhaps it may belong to eleventh century A. D.

## Katihalli Inscription of Madarasa Dannayaka

*—B. Rajashekharappa*

The inscription newly found in a field near Katihalli village, Chitradurga taluk, is an important one. I happened to locate it. This inscription is of 25 lines and is in Kannada script and language. Though the date is not mentioned, paleographically it may be ascribed to the latter part of the 14 century A. D. It reveals the fact for the first time that a fendatory by name Madarasa Dannayaka was there at Chimmattanooru (ancient Chitradurga) during that period. The inscription tells about the grant of Madarasa Dannayaka to an *aravattige* (a place where generally drinking water was supplied freely to passengers, with philanthropic spirit) beside, perhaps, a highway between two provinces, namely Siddhapura and Hadavanahalli. This 'aravattige' was generally crowded, because of the passing of travellers and businessmen. For their relief, the *ambakala* (a kind of gruel) and also the *siddha-aushadhis* (medicines prepared according to the *siddha-marga*) used to be served with a religious intention of pleasing Lord Shiva. This activity was carried out effectively by a great person by name Parinami Devayya, perhaps, a Veerashaiva Sharana.

The ruler, Madarasa Dannayaka, very much pleased with this activity, granted land whose yield would be sufficient to continue this activity for ever. It is supposed that this Madarasa Dannayaka, formerly served under Vijayanagara Emperors Bukka I (1356-77 A. D.) and Harihara II (1377-1404 A. D.) as a Mahapradhana and a Mahamandalesvara (a provincial ruler) of Banavasi and so on. Later, he might have been posted to Chitradurga as a Mahamandalesvara.

## Hero Stones of Maravante and Trasi

—*Dr. K. G. Vasanta Madhava*

Find Spot of the hero stone is Kundapur Taluka, Dakshina Kannada District. The above hero stone belonging to the reign of Honna Devi Amma of Haduvalli (*sic* Chenna devi), was noticed by *Epigraphy Department* and its brief summary was published in the *Annual Report of South Indian Epigraphy 1931*, as No. 363. However, at present, the writings in many places of the hero stone are damaged. The hero stone has human sculptures in four panels. The fighting scene is well depicted. The study of existing letters in different parts of the hero stone gives impression that a hero belonging to *Hale Bali* Nayaka, resident of *Paduvakonenadu* died in encountering with the Parangadava Kapita (the Portuguese). One Basavakka Nayakiti of the same place set up Virakallu on 5th Kartika saka 1468 equivalent to 1546 A. D. The Virakallu mentions Honnadevi Amma of Haduvalli.

*Significance* : 1. It records the invasion of the Portuguese in the region of Paduvakonenadu and it was resisted by the people under Hale Bali Nayaka. This invasion might have taken place in the year 1465 Saka Kartika 15-- A. D. 1542 as known from one of the inscriptions from Bhatkal. 2. It indicates the prominence of women in the social set up in the region. 3. The principality of Haduvalli extended up to the find spot of the Virakallu (Trasi).

The Maravante hero stone is discussed by Dr. P. Gururaja Bhat. It speaks of a fight here and reads "Bhaichanayakar son ....lapa fought near Ajari .... grandson of ... yaka".

## A 2nd Century Stucco Figurine from Hampe

—*Dr. A. Sundara*

Around Feb. 1987 Sri Venkatesha Aithal of Chitradurga while exploring Hampe-Kamalapura area happened to pick up two solid stucco figurines also. He presented them to Sri Veerendra Heggade of Dharmasthala for the Museum that was then being set up in the pilgrimagecenter. I had an opportunity offered by Sri Veerendra Heggade to study stone sculptures, bronzes and also these two stucco pieces in May 88. The figurine particularly is found to be characteristically in Gandharan style of 1st-2nd Century A. D. Its occurrence in Hampe area is significant. Hence, though broken and unidentifiable, it is described and discussed here.

## Origin of Temples and Ladkhan Structure

—*M. N. Prabhakar*

The Ladhkhan structure, Goudara Gudi and the Konti temples complex of Aihole have contributed much in the discussion of origin of temple structure and scholars have different views while putting forth their theories. The ancient texts on *vastusastra* have also described structures which are simple as well as complex, the analysis of which has indicated that the Ladhkhan is basically a *sabha* structure, used for public meeting and later converted into temple. The stages in the growth of temple structure deciphered according to

texts is as follows : (1) *Catushka* or *mandapa* structure : Ex. : *Mandapa* structure in the middle of the *pushkarini* at Mahakuta ; (2) *Ekalinda* structure : Ex. : Temple No. 17 at Sanchi at Tigwa temple ; (3) *Ekasata* structure. Examples to be identified ; *Catushka* in the middle surrounded by *alinda* with *mukhamantapa* on one side ; (4) Dvisala structure : Ex. : Temple No. 9 at Aihole *catushka* surrounded by *alinda* with *mukha mandapa* and *garbhagriha* on either sides, and so on.

## Pillars of Temples : A Study

*— C. S. Aparna*

The strength of a temple always depends upon its pillars. The pillars are highly helpful in determining the date of temple. Many canonical texts on architecture like *Manasara, Mayamata, Kamikagama, Suprabhedagama,* etc. which deal with temples will also deal about pillars, their various parts and varieties. But, here I will try to identify the parts and varieties of pillars as described in the Manasara (in comparison with other texts, if necessary) and its application in extent temples.

The main parts of the pillar can be recognised as *pitha* (pedestal), *pada* (base), *danda* (shaft) and the next parts are called, *kalasa, harika, arya, tatika, kantha, kumbha, nimnaka, phalaka, veerakantha* and *bodhika* according to *Manasara.* These parts are decorated in different varieties and wrought in different types. On the basis of these varieties, they are identified with different names. Such as : *padmakanta, chitraskambha, samyogastambha,koshtastambha,* etc. which I have taken here for my study. Padmakantha pillars can be identified in the *kalyanamantapa's* of the Achyutaraya and the Achyutaraya and the Hazara Rama temples at Hampi and its sub-variety called *chitraskambha* cad be identified in the Chokkanatha Temple at Bangalore and the Someshvara temple at Tavarekere. *Samyogasthambhas* are seen in the Vithala temple at Hampi and *Koshtastambhas* at the Saraswathi temple at Gadag, Narasimha pillar at Belur temple, etc.

This type of study will result in finding out the names for all types of pillars which are named in texts. We can also try to identify the text which was followed in a particular time and place.

## A Rare Maheshwar Image in Bronze

*—R. R. Joshi*

A Bronze image of Maheswara was unearthed at Tuppada Kurachatti (Navalgund Tq., Dharwad Dt.) on 27-8-1987 while digging a pit in the backyard of the Bhusnurmath. Kalyana Chalukya influence is seen at the place through the images and temples. The image is 86 cm. in height, 54 cm. in thickness and weighs 120 kg. Seated in *padmasana* three of its hands are lost. Its right hand has a fruit, and it has four faces with benign smile. The four faces represent the four forms of Shiva, *viz.*, Tatpurusha, Aghora, Vamaedva and Sadyojata. Though local

Chalukyan features predominate, the Chola features are visible in its longish face, tall nose, pointed chin and other limbs.

## Ramalinga Temple at Lakshmesvara—A Study

*—C. Mahadeva*

Lakshmesvara is 21 km. south-west of Shirahatti in Dharwad district. This place was a celebrated town in the history of Karnataka's culture, religion and literature. Since the time of the Badami Chalukyas we find reference to the existence of a flourishing City in this place. Inscriptions speak of Lakshmesvara by the name Puligere, Purigere, Pullikara, Purikara etc. There are many ancient temples in this town belonging to Jaina and Shaiva creeds. One such is the temple of Rameswara. Scholars who have worked on the monuments and history of Lakshmesvara have not been able to locate the place of this temple. They also opine that after the 13th century A. D. no reference is found in historical records. The present study which I undertook recently has revealed the exact location of the Ramesvara temple. The present paper deals with the identification, layout and the description of the ruined Ramesvara temple at Lakshmesvara.

## Hoysala Temple of Tumkur District

*—Dr. N. S. Rangaraju*

The district has more than 110 Hoysala inscriptions ranging between 1078 to 1342 A.D. There are 19 Hoysala temples in 12 places of the district, mostly in places of Tiptur, Turuvekere, Kunigal and Tumkur taluks, and Gubbi and Chikkanayakanahalli taluks have one temple each. Most of temples are found in taluks touching Hassan district. The Chennakeshava and the Gangadhareshwara of Kaidala are the oldest, being of around 1150 and the Nonavinakere Venugopala is the latest, of 1286 A. D. Nine of the temples are Shaivite and nine others are Vaishnavite. There is a Jaina *basadi* at Nittur. This *basadi* has fine lathe-turned pillars and nine *ankanas*, each of separate workmanship. Of the six records here one says that it was built by one Malopi Mallayya. The Aralrguppe Chennakeshava has all the Hoysala features. The Channigaraya at Turuvekere has a fine five feet tall Vishnu image. The *shikhara* has combinations of Nagara and Vesara styles. The three Kunigal temples of the Hoysalas have Vijayanagara influence on them. The Chennakeshava at Nagalapura, the Yogamadhava at Shettikere, the Balalingeshwara and the Lakshminarasimha of Vighnasante or other temples, the last named being a *trikuta*. These temples help us know the artistic accomplishments and religious conditions in the district.

## The Keshava Icons of Tumkur District

*– K. Vasantha Lakshmi*

Many Keshava Temples were built by the Hoysalas and among them Belur and Somanathapura's Keshava Temples are

world famous. Here, I will try to throw some light on the Keshava Icons of Tumkur District which can be seen at Araluguppe, Nagalapura, Benakanakere, Turuvekere and Kaidala. If we observe all these Keshava icons, we can find the Keshava of Kaidala as the best piece. This Keshava ($6\frac{1}{2}'$) is standing in *samabhanga* on a Garudapitha. The facial expression, the ornamentation of the icon and the iconometry of the image, makes the image as a masterpiece of Hoysala art. If we compare this icon, with the world famous icon of Belur Chennakeshava, we can find that this is the better piece than the Belur one. So Kaidala, Tumkur district, can feel proud of having the Keshava icon as an unique piece of Hoysala Art.

## Historic Lord Chennakeshava Temple, Kaidala, A Scientific View

*—H. K. T. Kumar*

The Chennakeshava Temple in Kaidala is said to have been built in 1150 by the famous architect and sculptur Jakanachari. The historic name of the village 'Kaidala', Gulur Hobli, Tumkur taluk, is described as the site where Jakanachari's hand was restored after completing the work of the idol Lord Chennakeshava, according to tradition. The technical work of the temple has historic significance because the phenomenon of interference of light and diffraction of light which were recognised by scientists in the beginning of 19th century, found their applications in the construction of the Lord Chennakeshava Temple as early as the 12th century. This fact came to light due to the keen observation of mine when I visited the temple in the month of June 1988. I have not noticed any description about technical work of the temple either in the published articles or in the *Mysore Gazetteer*. Also, there is no record of the theories on which the technical work is based.

This temple is a living monument of the advancement of science and technology in the middle of 12th century. The famous architect and sculptor made use of the properties of light, that is interference and diffraction, that were known to him in achieving the condition that the rays of sun fall exactly on the feet of the Lord Chennakeshava on the particular day, that is Shankranthi (14th January) of every year at 5 p.m. during sunset. The interference of light was discovered by the famous scientist Thomas Young in 1802 and he demonstrated it by his "double slit" experiment and is also called "Young's Experiment". The details of the experiment are depicted in Fig. 1. The existing system at Chennakeshava Temple, Kaidala, can be represented by figures (See the article in original).

## Hampi Virupaksha Temple Complex : A Chronological Study

*—Dr. Sindgi Rajashekhar*

The ancient temple of Virupaksha, as old as of the 7th century, existed in small size together with two red sand stone temples on the banks of the Manmatha

Kunda. It must be the Pampateertha visited by Badami ruler Vinayaditya. On either side of these temples a series of small temples were raised between the 12th and 14th centuries. Life at Hampi revolved round the Virupaksha. Ballala III might have crowned his son Virupaksha as crown prince here. The present *sanctum*, the ante-chamber and the *navaranga* were rebuilt during the Sangamas, as indicated by the pilasters and *kumbha panjaras*. *Mukhamantapa* (*ranga mantapa*) was built in 1510 by Krishnadevaraya. The main *gopura* of the Sangama times (built by Proluganti Tippa, under Devaraya II) was renovated by him and he also built a smaller *gopura* in front of the *ranga mantapa*. The stucco works below the ceiling inside *ranga mantapa* were of the days of Achutaraya who also built the pillared cloisters. The Bhuvaneshwari and the Pampadevi temples were also rebuilt in his time, though they were earlier built partly during the 12th century. The paintings in the *ranga mantapa* are of the 17th century.

## Brahma and Surya in the Light of an Early Chalukya Monument at Sulibhavi

*—Dr. Srinivas V. Padigar*

In the course of a detailed examination of the scheme of sculptures on the *Pratoli* of Early Chalukyan period at Sulibhavi (Hungund Taluk, Bijapur District), the present author observed the following peculiarities : (1) Over the southern doorway of the *mandapa*, in the *kuta-panjara-sala* scheme, Surya is given a prominent position. (2) In the ceiling panels of the *mandapa* where the trinity panels are found, Brahma is given the central position. (3) Over the northern doorway of the *mandapa* where also the Trinity sculptures are found, Brahma is given the central position. It is unusual that Brahma is given the central (prominent) position in the Trinity scheme in Early Chalukya monuments. It would appear from the examination that Brahma and Aditya are considered here as one and the same deity.

From this point of view, the occurrence of the miniature sculpture of Brahma below that of Aditya in the Durga temple at Aihole assumes significance. It had been argued earlier by the present author that the Durga temple at Aihole was originally dedicated to the Sun God Aditya. At that time he had not been able to explain the presence of Brahma figure below that of Aditya in the central *sala* motif over the doorway of *sabhamandapa* of that temple. Now it seems clear that since both were considered one and the same deity there is nothing contradictory about the depiction. It is well known that in the Later Chalukya Traipurusha temples Aditya often occupies the position of Brahma. This can also be explained by the fact that already from the time of the Early Chalukyas the identity of Aditya and Brahma had been established, as is clear from the evidence examined above.

## Muni-Bhakta Sculptures at Sarur

*—Dr. R. M. Shadakshariah*

Muni-Bhakta sculptures found during the epigraphical survey of the Kannada

Research Institute at Sarur, Muddebihal taluk, Bijapur district are studied here. An attempt is made here to show the importance of those figures of the place by giving a background. Besides the study of the traditional story of the temple worshipper, observance of Tailabhishekha at a sink (?) near the temple called Revanasidda (Saiva) by the devotees and the occurrence of large number of burials (*samadhi*) by the side of the temple have given much information of the temple. The study of the temple architecture has shown two distinct phases (period) of construction within one hundred years or so in 13th century A. D. The relative study of the epigraphs and the unnamed Muni-Bhakta individual sculptures of the place has given a tentative idea of naming those figures excepting two. On the basis of their postures they are classified. The occurence of self-committing (suicide) figure of individual male and female is noteworthy. The relative study of certain tradition associated with Muni-Bhakta sculptures of the place and other known temple–sculptures at Ujjini (Bellary dt.), Pura (Raichur dt.), Sindagi (Bijapur dt.) etc., have given an interesting idea about those figures. Besides the study has also shown the various type of devotee figures as appearing in literature.

## Mukkode Inscription from Gubbagod (Uttara Kannada)

*—Dr. H. R. Raghunath Bhat*

Discovered at Gubbagod in Siddapur taluk of Uttara Kannada this epigraph on a *mukkode* stone is a unique one. Triple umbrella is represented on the top of the slab, in a stylised way (78×42 cm.). The inscription in five lines is written in Kannada language and script. It records the land gift to the east of Vandane village for the *srikarya* of Parshvanatha Tirthankara basadi at Bilgi by Mahaprabhu Gantodeya (Ghantendra). It is dated in Saka era and it corresponds to 1588.

Epigraphical references to *Mukkodekal* are noticed in such epigraphs as Koppala (1240), Bommaimalai (1276), Sravanabelagola (1282), and Maleyur (1422). But Gubbagod Mukkodekal is unique as it contains both sculptural representation of *mukkode* along with miniature figure of Jaina Tirthankara as well as an epigraph below the sculptural representation. This represents a boundary stone of Jaina affiliation. Such a practice of erecting boundary stones of particular religious affiliation becomes more common in the Vijayanagara and post-Vijayanagara period. Hence there is a necessity of collecting such inscribed boundary stones and analysing them from the point of view of socio-economic history.

## Mural Art of Karnataka during the 18th Century

*—Dr. Choodamani Nandagopal*

There are evidences and references to mural art from the Badami Chalukya and Ganga times. *Manasollasa* has a chapter on mural paintings. *Chitrashalas* are spoken of in Hoysala records and the Kaleshwara temple of Jakkihalli and the Shantinatha *basadi* of Shravanabelagola had their ceilings painted. The monumenta

architecture of Vijayanagara times opened a new horizon for this artists of mural techniques. Tadapatri, Lepakshi, Hampi, etc. have remnants of paintings. Tanjore and Mysore patronised painters afterwards. There are 18th century murals at Shravanabelagola Matha. Almost all human figures here are in perfect profile adhering to the Lepakshi and Hampi traditions. But the draping of the saree, the stitched garments of women and the sublime expression on their faces show a refined development. The Teru Malleshwara temple at Hiriyur built by Kenchappa Nayaka depict Kiratarjuneeya episodes. The Ashta Dikpalas, Dashavatara and Sita Kalyana panels reveal the bold treatment and native touch of local artists. The Revana Siddeshwara temple of the Kuruba community at Sira has murals on Ramayana and Mahabharatha sequences. The artists were highly skilled. The style is akin to Hiriyur murals.

The Mudukutore Mallikarjuna temple murals are similar to the Lepakshi ones in composition, the linear balance, stylistic figuration etc. Sibi murals of the later part of the 18th century has numerous religious and secular paintings, but the latter lack powerful expression and look static. The dress, contour, postures etc. show the handiwork of Muslim artists. But religious ones on the Mukhamantapa are really good and perhaps were done by artists proficient in leather puppet works. The Vasanta Mahal at the Nallappa gardens at Tumkur also had paintings later white-washed. Dariya Daulat panels at Srirangapattan are cosmopolitan in nature with Hindu, Muslim and Christian artists working on them.

The techniques adopted then were secco and three or four earthern colours, mixed with glue or other vegetable binders were employed. Much importance was given to decoration than form. But artists had great capacity of visualising and there is a great variety in presentation.

## Ancient Jaina Centres in Tumkur District

*– M. L. Susheela*

Eventhough Gangas were Jains and ruled the district, there are no references to any of the Jaina remains. The first Jaina reference in this district is of the Rashtrakutas, the copper plate of Kadaba. An inscription at Hemavati dated *circa* 900 A. D. refers to a *basadi*. An inscription at Kaidala refers to the construction of a *basadi* as *parokshavinaya* to his wife by Guli Bachideva during 1151 A. D. During the reign of Hoysala Narasimha I, a basadi was constructed on Mandaragiri hills (now known as Basadi Betta) by a lady Machiyakka and she had also constructed a tank at 'Meydavolal', is recorded in an inscription. The same 'Meydavolal' is 'Maidala' of to-day and the same tank constructed by Machiyakka is still existing. Heggere and Kandikere in Chikkanayakanahalli were also important Jaina centres during 12th century A. D. Karadulu in Tiptur Taluk was a very important Jaina centre.

## The Position of Dandanayaka

*—M. P. Mahadevaiah*

Dandanayaka is a popular officer in Karnataka administration. He had very vast powers as seen from the inscriptions of Karnataka. Unfortunately the real significance of the powers and duties of this high officer is not known. Literally, the word means the wielder of Danda i.e. administrative control. Among them we have Mahadandanayaka and Mahaprachandadandanayaka, Dandadhipa, Dandadhikari, Dandanatha etc. According to Fleet Dandanayaka was the higher officer of the state. He was not a military general. It is like a title. In the period of the Gangas of Talkad, we do not find any difference between the civil and military officials. However, Altekar is positive that Dandanayaka is a military officer. This was the case in Badami Chalukya and Nolamba periods.

The position seems to have changed in the Kalyana Chalukya, Hoysala and Sevuna periods. During this period the Dandanayaka was not only a military officer but was a civil servant enjoying high status and working in many Departments. Many Dandanayakas are seen in the Hoysala period as revenue officials too. The same position continued during the Vijayanagara period also. This is made clear by the writings of Abdur Razzak when he refers to Dandanayakas dispensing justice. From this study it becomes clear that Dandanayaka was a military officer in the beginning and with the passage of time he became an important and influencial administrator working in all branches of administration such as revenue, taxation and justice. Ultimately it became a honorofic title loosing the military significance.

## Holehonnur — A Principality

*—K. Jagannatha Shastry*

Holehonnur is a small town in Shimoga district, situated on the right bank of the Bhadra. Hoysala Vinayaditya was suffering from leprosy. To ward-off this disease he undertook a pilgrimage of holy places and arrived at Suparnalaya Kshetra, during 1069 A. D. and took a dip in the river Bhadra and worshipped at the Suparneswara. He got relief from the disease. He made a permanent arrangements for *pooja* of the deity. But as the disease did not vanish fully and a small patch remained on the fore-head, the king covered it with a flat piece of gold. Due to this, it is said, the place was named as Honnuru. During his second visit to the place in 1074, he built a fort at Holehonnur and made it a principality. He explained this princiipality by including 22 villages from Anavery Nadu, seven from Hanagavadi Nadu, 77 from Gangemandala, 13 from Guddamale Nadu and 57 villages from Benkipura Nadu. During the reign of Harihara I of Vijayanagar, he stiengthened the fort and appointed a "Nadiga" as an administrator of the principality. Sadashivaraya of Vijayanagar presented this principality to Keladi Sadashivanayaka. During the reign of Hire Sankana Nayaka (1568 A. D.) Hanumappa Nayaka, the ruler of Santhebennur, annexed the fort of Holehonnur. It seems, for some time, this principality

was under the rule of Jagadekadevaraya of Channapatna and Hire Sankannanayaka of Keladi might have conquered it. Holehonnur was made a Taluka and a Killedar was appointed to look after it.

In 1648 A. D., Ahamed Khan and Mahamad Khan, Commanders of Bijapur, conquered Holehonnur and appointed Ramaji Panth Khemji Panth as Killedar. After seven years, Keladi Shivappa Nayaka conquered it and appointed his son Hire Bhadrappa Nayaka as an administrator and built a palace inside the fort. In 1666 A. D. Bijapur army led by Qulikhan, conquered Holehonnur. For fifty seven years it was under Bijapur. During this period, the subedar of Sira was the administrator. In 1724 A. D., Keladi Somasekhara Nayaka II purchased Holehonnur taluk for one lakh rupees and appointed Veerappaiah as an admintstrator. In 1763 A. D. Hyder Ali conquered the kingdom and Holehonnur taluk came under his rule. It was a hobli headquarter under Tipu. During 1941-50 A. D. Bhadravathi Taluk was formed, and Holehonnur came under this taluk.

## A Peep into Madhugiri Palegar's Rule

*—C. S. Ramesh*

Known only as 'Maddagiri' before 1927, Madhugiri had a feudatory family of the days of Vijayanagara. The first ruler was Veerappagauda who built the fort, and he was succeeded by his son Kala Chikkappagauda, who on instructions from Emperor Srirangaraya expanded the fort. He died in a war with the Koratagere chieftain, and was followed by Rangeguada, Ramegauda and Thimmegauda in succession on the *gadi*. Dalavayi Devarajayya of Mysore defeated Thimmegauda in 1678 and imprisoned him at Shrirangapattana. Later he was released and was granted Midigeshi as a *jahgir*. Haider Ali defeated the Madhugiri chieftain, and later, though the dethroned family helped the British in defeating Tipu, they did not regain the *gadi*. They built many temples at Madhugiri and Midigeshi. Doddadalivatta and Kudavatti have temples and Siddapur has a fort, ascribed to them.

## Karnataka — The Home of Encyclopaedic Works

*—Dr. Radha Krishnamurthy*

Karnataka has seen the compilation of many encyclopaedic works. The first and foremost among them is *Manasollasa* or *Abhilashitartha Chintamani* (*circa* 1129-30) by Emperor Bhulokamalla Someshwara III of Kalyana with five *vimshatis* (sections of 20 chapters), namely, (1) Rajyapraptikarana on universal ethics, (2) Praptarajyasthairyikarana on polity, (3) Upabhoga on enjoyments, (4) Vinoda on amusements, and (5) Krida on sports. Every branch of learning is summed up here and the work serves as universal teacher. *Lokopakara* in Kannada (1025) by Chaundaraya is a handbook on the art and science of living, and construction of houses, digging of wells, cosmetics, science of cooking etc. are the subjects discussed here. *Samrajyalakshmipithika* or 'fundamentals of imperial glory' by an unknown

author in Sanskrit is a part of Akshabhairavakalpa of *Mahashaivatantra.* It gives a detailed account of all the subjects that a prince has to learn, and it was composed, most probably under Krishnadevaraya (1509-1529). The text contains elaborate description of 25 entertainments, pageantry and tableaux, display of light and sound etc. during Navarathri celebrations at Vijayanagara.

*Shivatattva Ratnakara* by Keladi prince Basavaraja (1694-1714) with 13,000 Sanskrit verses contains information on all leading topics of learning like arts, architecture, science, polity, law and justice, cookery, social customs, entertainment, religion, philosophy, etc. This work caters to the needs of all classes of people. Basavaraja's contribution to encyclopaedic literature is unique and invaluable. *Vivekachintamani* by Nijaguna Shivayogi in Kannada, of the 15th century, deals with more than 750 topics like philosophy, music, etc. This was translated into Sanskrit by a Keladi ruler. It demonstrates the cultural, achievements of Karnataka. *Saugandhika Parinaya,* a 19th century Kannada work by Krishnaraja Wodeyar III deals with topics like religion, *yoga,* elephants, horses, gemmology, digging of wells and tanks etc. It is unpublished. *Sankhyaratnamala* by the same prince in Sanskrit brings within its compass varied topics like medicine, astrology and other sciences, and is a peculiar type of encyclopaedia. There can be many more encyclopaedic works from Karnataka in manuscript form.

## Historicity of 'Kempegowda Jaya Prashasti' — A Review

*—P. V. Krishnamurthy*

A contemporary literary work 'Kempegowda Jayaprashasti' described about two different events that occurred during the reign of Kempegowda II of Bangalore. A number of manuscripts of the same work under titles, '*Kempegowda Thammegowdana Padagalu*', '*Kempegowdana Jayastuti*' etc. are available at the Orienal Research Institutes of Mysore and Madras for reference.

The death of Sugatur Thammegowda II, a chieftain of Hoskote, occurred around 1608 A. D. Ayamagowda, a descendant of Thammegowda, took advantage of this and seized the chieftainship and treasury. On learning about this, Kempegowda II of Bangalore marched against Ayamagowda and seized Hosakote and other places. Thereupon, he took the help of the soverign Venkatapatiraya II from Penukonda and in the battle, which followed Ayamagowda was killed. Hosakote was captured by Kempegowda. When Venkatapatiraya came to know about this, he sent a force against Kempegowda. Kempegowda was victorious against the sovereign and in 1612 A. D. he coronated Thammegowda III, son of Chikkaraya Thammegowda II. Inscriptions belonging to Chieftains of Sugatur family confirm the death of Thammegowda II and existence of his descendant Ayamagowda during the period 1609 to 1612 A. D. Inscriptions also provide definite clues, for the interrelationship between these two (Sugatur and Elahanka) families.

The events, described in Part II, have

taken place during 1634-35 A. D. Venkatapatiraya III a descendant of famous Aliya Ramaraya was the soverign. Since he did not have any supporters, his administration did not get confirmed properly. So, he took the help of Kempegowda II, a popular leader among the Morasunadu chiefs, and along with his own relatives and few supporters from the Rayalaseema region, he marched and captured Penukonda and got himself duly crowned in January 1635 A.D. Kempegowda marched into the territory of many chieftains and crushed the rebels and made sure that Venkatapatiraya's sovereignity got permanently established. For this loyal services, the Raya rewarded him with many presents and honoured him with the title of '*Swamidroharaganda*'. Thus, the revolt against the throne was suppressed at last for the time being. The existence of a situation which was mentioned in Part II, regarding the coronation of the sovereign was not at all strange, since several contemporary inscriptions also reveal the fact that such a situation did prevail at that time.

## A Note on Shivabasava Swamy of the Mysore Palace Panchagavi Matha

*—S. Shivanna*

Charamurthy of Suleganvi, Shivabasavaswamy was the founder of the Chamundadri Panchagavimatha. The Matha was built by the Mysore ruler Chamaraja Odeyar in S.1768, according to epigraphical evidence. In the same year this Swamy was presented *Veerashaivaachara Kaustubha* by Maunappa Pandita according to the evidence in its manuscript. The Swamy was a disciple of Chitradurga Matha. Balaleela Mahanta Shivayogi (1823-59) speaks in his *Kaivalya Darpana* of the demise of the above Swamy. Thus Shivabasava Swamy must have seen his end between 1848 and 1859.

## Rich Heritage of Trade and Commerce of Tumkur District

*—M. B. Patil*

The present Tumkur District, being considered as one of the economically backward districts in the old Mysore area, had a heritage of being a prosperous wealthy region with richer hinterlands associated with merchants of different classes during the ancient and medieval period. This is attested by the inscriptional sources found in the district in several places like Albur, Koti Nayakanahalli, Nidugal, Gubbi, Sampige, Nittur and Sivara etc.

The Albur inscription of (1205 A.D. ?) has described the place as a warehouse for South India since its being the branch of the famous Merchant's Guild i.e., 'Ayyahole-500' of the Chalukyan period. Many merchants of the District were held in high esteem and were appointed as *Pattanaswamy* or *Pattana Setty*. They also enjoyed unique honour extended by the royal court for their meritorious services during the war. Arranging *shandies* (weekly markets) by the merchants was specially encouraged

and rewarded by the authorities. Recurring wars between the Moghals and the Marathas in the areas before the advent of the British rule resulted into plundering of many wealthy trade centres of the district like Sira and Muganayakanakote etc. Buchanan who visited several places of the district during August 1800 A. D. has given detailed accounts of trade and commerce of the district. The rule of Commissioners (1831-1881) and later the rule of Mysore brought about overall improvement in the economy of the district by providing the required infrastructures like Banking (1870), Railway (1884), Municipal Administration (1864-65), Industry (1902) Electricity (1929), Regulated Market (1949) etc. These helped the growth of trade and commerce in the district on modern lines.

## A Definition of Freedom Struggle

*—H. Revanasiddappa*

In our history books, and even in Encyclopeadias, Mangal Pande, Jhansi Lakshmibai, Nanasaheb and others have been regarded as Freedom fighters. In the book *Women Freedom Fighters in Karnataka*, Dr. Sarojini Shinthri has regarded Chand Bibi of Ahmednagar, Veeramma of Keladi, Channamma of Kittur and others as Freedom fighters.

But many of them were not freedom fighters in the real sense. Some of them had not lost freedom. They were independent and fought defensive and aggressive wars against the foreigners and native enemies. Regent-Queen Chandbibi of Ahmednagar, Rani Veeramma of Keladi, Hyderali and Tippu Sultan of Mysore and such others were independent rulers. Dhondo Wagh of Channagiri was a plunderer and an enemy of the people. He did not fight for the freedom of the people.

Kittur Channamma, Jhansi Lakshmi Bai and others fought for the hereditary and feudal rights. Channamma accepted a pension of about 2,500 Rupees per month from the British. How could she be a freedom fighter ? Jhansi Lakshmi Bai also had acceptad a pension of about 2,500 Rupees from the British. She was friendly with the British and even gave protection to the British who sought her asylum.

Surapura Venkatappa for eg., was loyal to the British. Resident Medows Taylor was regarded as Appaji by him. He only wanted the hereditary right of the Bedars, to bear arms which was banned by the Arms Act. It is not proper to consider those who wanted religious freedom, hereditary of feudal rights and titles and pensions as freedom fighters.

Bhagat Singh, Mylara Mahadevappa and others along with Gandhi and Subhas may be regarded as freedom fighters.

But W. C. Bannerjee, Naoroji, Gokhale and Tilak and others moderates were in favour of Swaraj or self rule within the British empire and wanted the British Rule to be permanent and abiding in India. How can they be included in the list of freedom fighters ?

If you want to call everyone who fought against the foreigner you could call

Porus, who fought against Alexander, Rana Pratap who fought against Akbar as freedom fighters. But they were independent rulers who fought against the invaders. They were heroes and defenders of freedom but not freedom fighters.

Therefore, this distinction must be made in the study of the freedom struggle in India. Freedom Struggle may be defined as "The struggle to regain the lost political freedom".

## A New Chapter to 1857-58 Uprising Series in Karnataka

*—Dr. Suryanath Kamath*

The developments during the 1857-58 revolt series in Halagali, Shorapur, Nargund and Gadag-Koppal area in Karnataka are known. A chapter to the history of this series of uprisings in Karnataka can be added, and that is the uprisings in Supa tq. of Uttara Kannada District and Khanapur tq. in Belgaum district, which went on for a long period in 1858-59. Restrictions placed on *kumari* cultivation, increased land revenue and rise in the price of salt have been ascribed as the causes of this uprising by the British officials. Special commissioner in U.K. Dist., G. A. Ballard feels that clanishness of the Marathas, excited attitude and the revolt in the N-W province (U. P.) actually caused the uprising.

Three sons of the Phond Sawant of Wadi (a noble of Sawantwadi state) who had been interned in Goa after their father's abhortive revolt in 1844 escaped to the British territory. They were also encouraged by Dipa Rane of Gao. They were joined by local people like three brothers of the Phadnis family — Raghoba, Chintoba and Shanta, one Gunba Shenvi and many Siddhis (people of negro origin found in this region) in Supa tq. The total number of men ranged between 100 to 200 and the Darshani Gudda was their stronghold. Their activity, including burning of Chaukies, customs house and attacking and looting officials went on between February to October, 1858. Seventy including the Sawant brothers were arrested by the Portuguese, and 100 who included family members of the arrested, were deported to the Timor Island in Nov. 1858. In Uttara Kannada, 23 were arrested and lodged in Chingalpet Jail, 34 were sentenced for deportation to the Andamans and another 46 were in Dharwad Jail.

In 1859 Siddi Bastion again revolted on Feb. 22, undertook dacoities and attacked the Yellapur Munsiff who was on way to Goa on April 7. The Phadnis brothers also were with him, and Chintoba and Bastion died in a skirmish with the British army at Jagalbett on June 24. Their activities continued till Aug. 15 (1859). Four of them were later apprehended and hanged. Many more were deported or sentenced to life term. Canara district which was under Madras Presidency was divided in 1862 and Uttara Kannada was transferred to Bombay as a sequel to this uprising. Contemporary records say that these people were inspired by the example of Nanasaheb Peshwa's revolt.

## Women Freedom Fighters of Karnataka

*—Kamala Sampalli*

Women of Karnataka who participated in the freedom movement have shown their strength of undergoing any amount of suffering and they faced odds throughout. Their determination to suffer and struggle until the achievement of freedom is a great landmark in the history of India. Under the influence of great leaders and under the stress of circumstances women came out of their houses. They joined Sevadal camps which trained them for the Freedom struggle. Women led No-tax campaign, burning of foreign cloths, picketing of foreign goods, salt sathyagraha, Quit India Movement, etc. Processions in streets and lanes of even villages, singing songs of love for the country and flag hoisting ceremonies influenced women to a great extent. Public meetings addressed by women leaders inspired many. Even when women were tortured, humiliated, severely punished and even sent to jail, they did not deter.

Gowramma Venkata Ramaiah led No-Tax campaign which received greatest appreciation by Gandhiji. Thandur Sunandamma remained a spinster by taking an oath for the cause of freedom. Yashodhara and Sunandamma were the prominent leaders during Shivapura Dhwaja Satyagraha. Umabai Kundapur and Kamala Devi Chattopadhyaya travelled throughout Karnataka like whirlwind and inspired women to join the struggle. Nagamma Patil, Krishna Bai Panjekar, Leelavathi Magadi and Shakunthala Kurthakoti have travelled from village to spread the message.

## Social Reform and the Role of the Brahma Samaj

(With Special Reference to Mysore)

*– Dr. B. Leela*

The Brahma Samaj originating in Bengal influenced the elite class in Mysore and Bangalore. Even though the roots of the Samaj in Bangalore could be traced back to 1872, real impetus came to the Samaj when Gopalaswamy Aiyar became the Secretary in 1878. The members to the Samaj included Advocates, Teachers and others who are also members of the Literary Union founded by the then Dewan, C. Rangacharlu. The frequent visits of the founding father, Pandit Shivanath Sastri gave a great filip to the Samaj activities. Female education was one of the top priority of the activities. The Samaj founded a female school. Appavu Pillai helped the school to have its own building (1878). It became the meeting ground of the Samaj members. In 1877 a prayer book was published. A Tamil monthly paper was also brought out. Arcot Narayanaswamy Mudaliar founded a boys High School and took interest in the Samaj activities. By then the Samaj had four branches. Bipin Chandra Pal's Services was secured for the school.

The demise of the strong leaders dampened the activities of the Samaj. Moreover the tenets of the Samaj was difficult for the common man to understand. The movement never made a significant attempt consolidate its strength. The four Samajas depended on the few individuals and after the death of the leaders they could not continue the work.The National movement and

the Vivekananda Vani suppressed the social reform movement both of which occupied a premier position in the Samaja's agenda. Thus, the Brahmo movement essentially remained an intellectual movement, which never reached the masses. But it should be conceded, that a beginning towards social awareness was triggerd by the Brahma Samaj in Mysore, but the battle for social reform was still far from being won.

## Bangalore Museum and the Art of Taxidermy

*—Vemgal Somasekhar*

The art stuffing the skin of a dead animal or a bird and giving it the look of a live one is called taxidermy and such an artist is called taxidermist. This scientifically cultivated art was very much known and appreciated upto the 19th century. When the Bangalore Museum was started in 1865, a separate cell was created to encourage this art. In 1878, when the Museum was shifted to the present building this art was encouraged with view to spread scientific knowledge. The then Mysore's Resident Sir Oliver Johnson was responsible for the encouragement of this art. He was a lover of animals and birds and was a good *Shikhar*.

In around 1910 Bangalore Museum acquired a services of Van Ingine of Mysore who was known as a good taxidermist in India as well as abroad. This taxidermy section of the Museum flourished upto 1950 and then disintegrated itself into a fossil. In the present article I have tried to narrate the developmental history of the art of taxidermy in Bangalore Museum with reference to its relationship with other Museums, and the variety of animals it acquired during the period when it was encouraged.